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BROWER - The Morris Dance

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THE MORRIS DANCE



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OLD ENGLISH DANCES

**Two Delightful Books that Breathe
the Spirit of the "Merrie Eng-
land" of Long Ago.**

"Morris Dance Tunes" and "The Morris Dance" Edited by Josephine Brower, New York, The H. W. Gray Company, 21 E. 17th street, agents, for Noellos, London, \$1 each book.

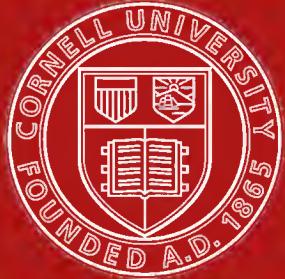
Two charming books on old English dances are these of Miss Brower's. The work consists of the music, and descriptions of eleven of the most typical country dances of England. The lovely Morris airs and the quaint names of the dances "Bluff King Hal," "Rigs o' Marlow," "Laudnum Bunches," "Shepherd's Hey," "Constant Billy," "Blue-Eyed Stranger," "Trunkles," and so on suggest the days of long ago when England was in truth merrie and the like of Bottom the Weaver and Snug the Joiner footed it on the green to the music of pipe and tabor.

The music and notation, edited by permission from English books, are very clear and the dances would specially appeal one would think to the promoter of the girls' college May fete.

Morris-dancing was revived some years ago in a London girls' club and it has proved most excellent and successful as recreative work. The first concert given in the Small Queen's Hall attracted such widespread notice that a society was formed under the presidency of Lord Lytton to spread the knowledge and love of the music all over England.

Miss Brower has been a student of folk dancing for several years. She is a member of the London Lyceum Club and the Society of American Women in London.

—Lexington Leader.



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the Cornell University Library.

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MORRIS DANCERS AS DEPICTED IN AN OLD STAINED GLASS WINDOW
IN A HOUSE AT BETLEY, STAFFORDSHIRE, ENGLAND

THE MORRIS DANCE

DESCRIPTIONS OF

ELEVEN DANCES

AS PERFORMED BY

THE MORRIS-MEN

OF

ENGLAND

EDITED BY

JOSEPHINE BROWER

PRICE ONE DOLLAR

NEW YORK: THE H. W. GRAY COMPANY

SOLE AGENTS FOR

NOVELLO & CO., Ltd., London

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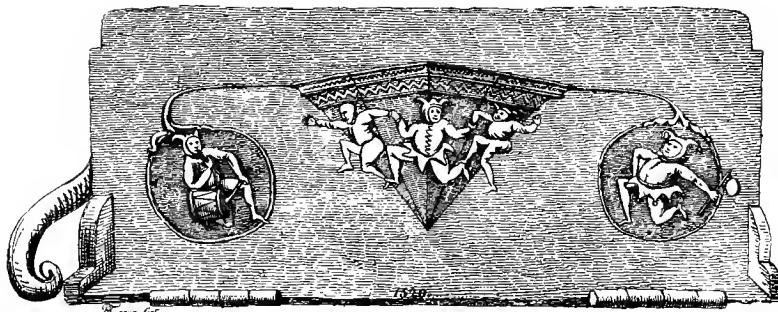
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A man in red flannel
A man

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NOTE—These descriptions are taken by permission from the work of
Messrs. Cecil Sharp and Herbert C. Macilwaine

The original music used for these Dances can be obtained from the Publishers
Price One Dollar

THE MORRIS DANCE

THE MORRIS STEP

The Morris step is sturdy. It is alike throughout all the dances.
The jump in many cases begins and ends a figure.
The letters L and R signify Left and Right foot.

Steps used in 4-time music :

THE 4/1 STEP

Beats 1 2 3 4

Steps L R L R

THE 4/2 STEP

Beats 1 2 3 4 1 2 3 4

Steps L L R R L L R R

THE 4/3 STEP

Beats 1 2 3 4 1 2 3 4

Steps L R L L R L R R

THE 4/4 STEP

Beats 1 2 3 4 1 2 3 4

Steps L L L L R R R R

Steps used in 6-time music :

THE 6/1 STEP

Beats 1 2 3 4 5 6 1 2 3 4 5 6

Steps L R L R L R

THE 6/2 STEP



THE 6/3 STEP



The 4/3 and 6/3 steps are the same.

In the steps most used the raised foot is thrust forward so far that the forward heel is the length of the dancer's foot in advance of the supporting foot.

In the high step, used chiefly in the figures called "Capers," the forward foot is raised as high as the knee. The Caper step is called in the Notation: High.

POSITIONS

The Morris set, or side of six, when in position for dancing, stands in the positions as shown hereunder.

The only exception to these is the Ring.



COLUMN

FRONT

In Column, the dancers stand in two files and all face the same way. This is called in the Notation: Column or Col.

In Front, the dancers face each other in pairs.

This is called in the Notation: Front or Fr.

The dancers in each file stand so far apart that when arms are extended, the hands of each will overlap his neighbour's hands.

The distance between the files varies according to the dance.

In Stick and Handkerchief dances, pairs stand near enough to clap hands or tap sticks with each other.

In Corner dances, the files stand far enough apart to give plenty of room for the necessary movements.

In the Notation the term "Partners" is used to denote the pairs as they stand fronting or abreast:

Numbers One and Two

" Three " Four

" Five " Six

The term "Opposites" is used in referring to couples when they must change places, or re-change, as in Corners and Capers:

Numbers One and Six

" Two " Five

" Three " Four

Number One is the leader of the side and it is his duty to call loudly and clearly the figures: "Chain," "Cross-Over," "Back-to-Back," and so forth, and to announce the end of the dance by the call "All in."

In some dances, as "Bean-Setting," the side forms a Ring and many dances end in this formation.

This is marked in the Notation: Ring.

DOWN-AND-BACK AND UP-AND-BACK

This movement is danced as follows:

The side stands in Column, and starts by advancing for the first two bars, and retiring for the second two bars. Each file advances and retires its own length.

The two bars advancing are made according to the time of the music, either at 4/3 or 6/3 step.

The two bars retiring are made at 4/2 or 6/2 step.

The whole movement is made in eight bars.

In one dance, "Rigs o' Marlow," the second four bars are danced the same way as the first four; but in all the others the Column is reversed at the end of the first four bars.

The two ways of executing the movement are marked in the Notation as follows:

1. When the side is to advance and retire twice, without reversing at the end of bar 4, and is to form Front at the end of bar 8, it is marked in the Notation:

MUSIC	MOVEMENTS	FORMATION
A.	Down-and-Back twice, then j. forming Fr.	Column Col. to Fr.

2. When the side is to advance and retire, reversing the positions at the beginning of bar 5, and in bars 5 to 8 facing the opposite way, then at the end of bar 8, forming Front, it is marked in the Notation:

MUSIC	MOVEMENTS	FORMATION
A.	Down-and-Back Ju. Up-and-Back j. forming Fr.	Column Col. to Fr.

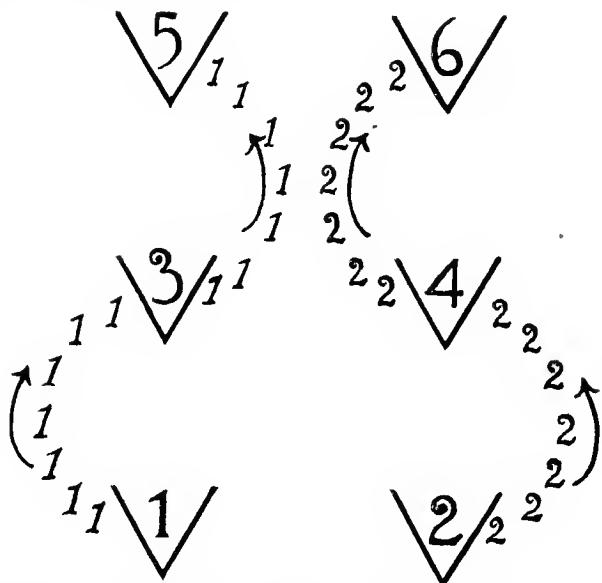
THE CHAIN

This movement is completed in eight bars.

To begin the Chain, the side stands in Column.

Numbers One and Two turn outward and go forward in S-shaped double curves, passing the places of Numbers Three and Four and finishing in the places of Numbers Five and Six.

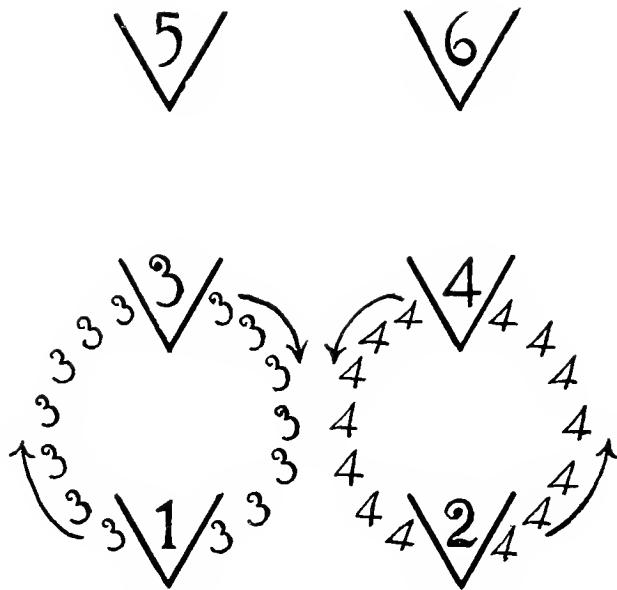
Thus:



Number Three follows the figure of a circle, in the second half of which he is following the first half of Number One's track.

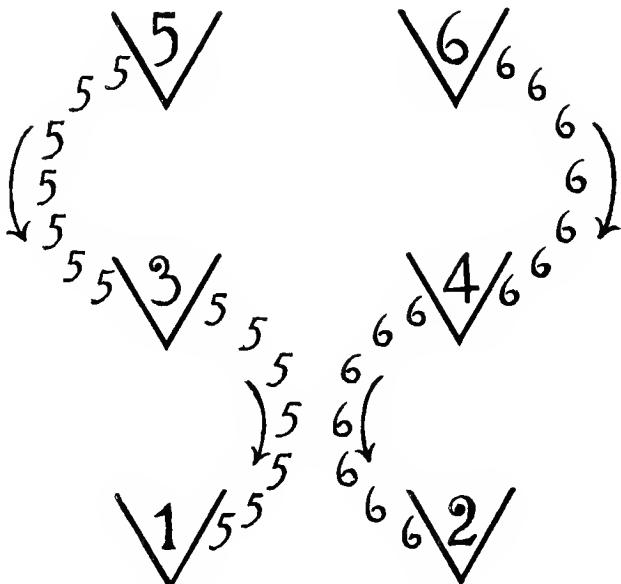
Number Four follows the figure of a circle, in the second half of which he is following the first half of Number Two's track.

Thus:

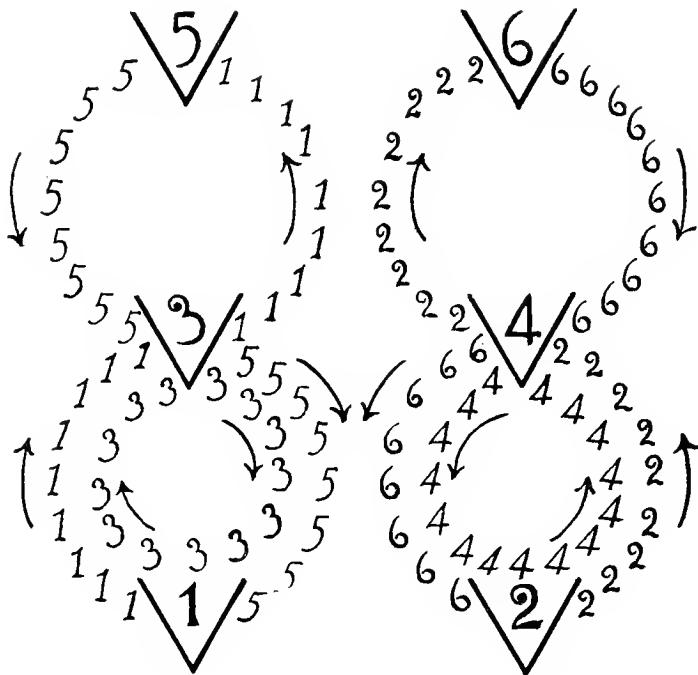


Numbers Five and Six turn outward and go forward in double curves as Numbers One and Two—passing the places of Numbers Three and Four.

Thus:



Movements in first half of the Chain :



At end of bar 2,

Number Five should be at Number Three's place.

- ‘ One should have passed Number Three's place.
- “ Three should be coming to Number Three's place, so that
- “ Five passes between Numbers One and Three.
- “ Six should be at Number Four's place.
- “ Two should have passed Number Four's place.
- “ Four should be coming to Number Four's place, so that
- “ Six passes between Numbers Two and Four.

Positions at end of first half of Chain:



In the second half of the Chain, the same positions are observed. The movements are simply reversed.

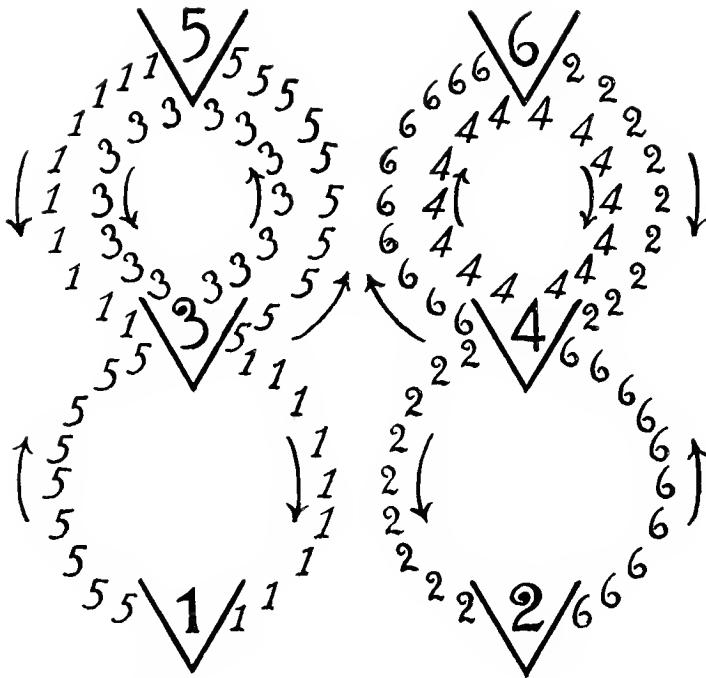
Numbers One and Two turn outward and are followed by Numbers Three and Four on the lines of the figure eight.

Numbers One and Two return to original places along the double curves travelled in the first four bars by Numbers Five and Six.

Number Three follows the figure of a circle passing Number Five's place.

Number Four follows the figure of a circle, passing Number Six's place.

Numbers Five and Six turn outward and return to original places along the double curves travelled in the first four bars by Numbers One and Two.



At the end of bar 2,

Number Five should be at Number Three's place.

- " One should have passed Number Three's place.
- " Three should be coming to Number Three's place, so that
- " Five passes between Numbers One and Three.
- " Six should be at Number Four's place.
- " Two should have passed Number Four's place.
- " Four should be coming to Number Four's place, so that
- " Six passes between Numbers Two and Four.

At the end of the second half of the Chain, the dancers have returned to their original places.

At the middle and completion of the Chain, all turn inward and face partners as they jump.

This is called in the Notation: Chain.

THE CROSS-OVER

This is danced in Front formation to eight bars of music as follows:

In the first two bars each dancer crosses over and takes the place of his partner, passing right shoulder to right shoulder.

In bars 3 and 4 all come to the right-about: that is, face inward again.

In bars 5, 6, 7, and 8 all cross over again, bringing the side back to original places, partners facing.

As there are two bars to turn in after crossing over, the dancers should turn slowly and evenly so that the turn is completed just in time for the jump in bars 4 and 8.

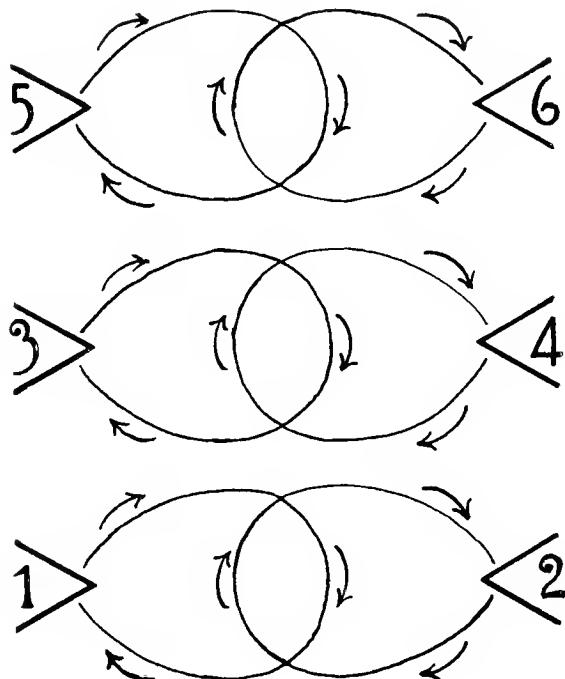
This is called in the Notation: Cross-Over.

BACK-TO-BACK

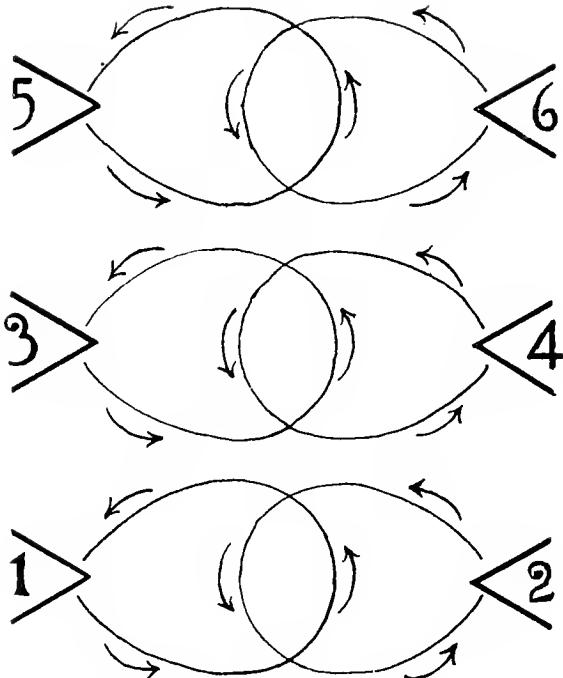
This movement is completed in eight bars.

In the first four bars partners advance, right shoulder to right shoulder, but not touching, pass one another, move to right, re-pass partners, left shoulder to left shoulder, and come back to original positions moving backward.

Thus:



In the second four bars, partners advance, left shoulder to left shoulder, pass, move to left, re-pass partners, right shoulder to right shoulder, and come back to original positions, moving backward.



This is called in the Notation: Back-to-Back.

GO-AND-COME

This is a form of the Cross-Over, but made without turning.

It is danced in Front formation, to eight bars of music.

In the first two bars partners cross exactly as in the Cross-Over, right shoulder to right shoulder.

In bars 3 and 4, instead of turning, dance backward to places in the same line on which the Cross-Over was made, right shoulder to right shoulder.

In bars 5 and 6 cross again, but left shoulder to left shoulder, and in bars 7 and 8, dance backward to places in the same line, left shoulder to left shoulder.

This is called in the Notation: Go-and-Come.

THE RING

In this, partners simply alter positions so that the whole side forms a circle.

It is sometimes used at the finish of a dance.

In Bean-Setting, it occurs at the beginning.

It is called in the Notation: Ring.

STEPS

Unless instructions are given to the contrary, the step used in bars 1 and 2 of

Chain
Cross-Over
Back-to-Back
Go-and-Come

is always 4/3 or 6/3 according to time, and 4/2 or 6/2 in bars 3 and 4: likewise, 4/3 or 6/3 in bars 5 and 6 and 4/2 or 6/2 in bars 7 and 8.

THE JUMP

The jump is used in two ways.

1. In position. That is, the dancer jumps where he stands without changing front.

This is called in the Notation: Ju.

2. To make a half-turn, half-right or half-left.

This is called in the Notation: j.

Every dancer whose turn it is to execute any movement jumps on the last half-bar before the movement begins.

This applies to the whole side, or to any pair of opposites about to dance a figure. For instance, when the whole side dances Down-and-Back and Up-and-Back, on the last half-bar of "Once to Yourself" all jump together—then start the figure.

Also in all figures danced by the whole side in common as in Chain, Cross-Over, Back-to-Back, Go-and-Come, all jump together on last half-bar before the figure begins.

In Down-and-Back, Ju., Up-and-Back, j forming Front, the side goes forward and back for four bars: jumps together on half-bar of bar 4 still facing in the same direction.

That completes Down-and-Back, Ju.

Then all make a complete turn to the right, dance as before in bars 5 to 8, and on last half-bar of 8 all jump, facing partners.

That completes Up-and-Back, j. forming Front.

The Chain, though it is executed in Column formation, follows upon a figure danced in Front formation. The jump before beginning the Chain, is made Front.

The Cross-Over, Back-to-Back, Go-and-Come, are all danced in Front formation. The whole side jumps in position, Ju., at half-bar, in bars 4 and 8.

In Bluff King Hal, and Morris Off, there is no Jump at all.

THE HANDS

In all Handkerchief and Corner dances, a scarf or handkerchief is carried in each hand.

The movements of the hands in these dances are as follows:

In making the Jump, the hands are thrown above the head.

In Down-and-Back and Up-and-Back, Chain, Cross-Over, Back-to-Back, Go-and-Come, movements of the hands are always the same.

That is: Commencing with the preliminary Jump when the hands are above the head, on the beginning of the first bar, with the first step (4/3 or 6/3) the hands are swung backward: forward on half-bar: back again on the beginning of bar 2 and forward on half-bar of 2. In bar 3 (4/2 or 6/2 step) the hands being already upward and forward—are swung twice in a circle, so that the handkerchiefs are waved in a double circle over the head. At the beginning of bar 4, the hands are lowered straight in line with the body, and at the half-bar of 4, with the Jump, they are thrown above the head.

These movements of the hands are always the same in every Handkerchief and Corner dance.

In Capers, wherever the 4/1 or 6/1 high step is used, the hands are swung backward on the beginning of the bar—forward and upward on half-bar: and this movement is continued all the time the high step 4/1 or 6/1 is used.

STICKS

The stick or staff used in Stick dances is about eighteen inches in length. It is sometimes adorned with a bunch of ribbons.

THE CALL

At the end of some dances the side is instructed to "Call." This means that on the last half-bar all shout "Hey!"

LENGTH OF DANCES

The Morris-men vary the length of their dances. It is a very simple matter to lengthen or abbreviate them.



SPECIAL INSTRUCTIONS

BEAN-SETTING

The dance begins with the Ring.

The side starts in Column.

To form Ring, Numbers One, Three and Five face out and back.

All dance around in a circle.

Numbers One, Three and Five follow Numbers Six, Four and Two, while Numbers Two, Four and Six follow them.

At the end of the first half of the Ring,

Number Two should be at Number Five's place.

"	Four	"	"	"	Three's	"
"	Six	"	"	"	One's	"
"	One	"	"	"	Six's	"
"	Three	"	"	"	Four's	"
"	Five	"	"	"	Two's	"

In bar 4, files close in slightly and tap sticks across on half-bar of bar 4.

In the remaining four bars of A music, all return to former positions, following the Ring.

In half-bar of 8, tap sticks again.

DIBBING

This is the term used in the dance, as it is used in field and garden work, for making a hole with a dib or dibber in the soil.

In dibbing (see 0 in music) all stoop forward, holding the right hands outward with sticks pointing to the ground. Thump the stick firmly and at once lift it again.

B.

- Bar 1 Dib all together at beginning and half-bar as shown in music (0)
- Bar 2 Remain stooped: at beginning of bar, pairs tap sticks across.
- Bar 3 Dibbing as in bar 1.
- Bar 4 Beginning, partners tap across: half-bar Number Two taps Number Four.
- Bar 5 Beginning, Number Four taps Number Six: half-bar, Number Six taps Number Five.
- Bar 6 (9/8 time) Beginning, Number Five taps Number Three: second beat, Number Three taps Number One: third beat, partners tap across as in bar 2.

In the remaining six bars of B, repeat dibbing and tapping as in the first six bars.

RIGS O' MARLOW

The following diagram shows how partners tap sticks in this dance:

Beats 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 Steps L L L L R R R R L L L L tap tap tap tap L R L R L R tap tap tap tap
 Sticks

SHEPHERD'S HEY

In this dance, the sticks are loudly clashed together on the first three beats of bars 1 and 2, and 5 and 6 of **B** music (see mark \times).

Partners strike each other's sticks, right, left, right, in the manner of sham fencing.

While the tapping is being done, all stand fast, not dancing.

In bars 3 and 4 and 7 and 8, all dance.

Hand-clapping is sometimes used in place of stick-tapping, according to explanation :

- Bar 1 Each dancer claps both hands before him, slaps right knee with right hand, claps both before him.
- Bar 2 Each dancer claps both hands before him, slaps left knee with left hand, claps both before him.
- Bar 3 Each dancer claps both hands before him, claps both under right knee, both before him, both under left knee.
- Bar 4 Each dancer claps both hands front, both hands back, both hands front.

CONSTANT BILLY

Stick-tapping in this dance is done according to the following diagram (see mark \times in music) :

Beats 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
 Steps L L R R L L R R L L R R tap tap tap tap tap tap tap tap
 Sticks

COUNTRY GARDENS

In the hand-striking figure in this dance (for hand-strokes, see mark **O** in **B** music) there are four movements as follows:

- Bar 1 Each dancer strikes both hands together twice. Each with right hand strikes right hand of partner.
- Bar 2 Each dancer strikes both hands together twice. Each with left hand strikes left hand of partner.
- Bar 3 Each dancer strikes both hands together twice. Each dancer with right hand strikes right hand of partner.

Bar 4 Each dancer throws arms down. Each dancer throws arms over head.

The letters b, r, and l in this diagram signify both, right, and left hands.

Beats 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Hands b b r l b l R R R R L b r L L L L down Both over overhead Jump.

Steps L L R L R R R R R L L L L Both down Both over overhead Jump.

BLUFF KING HAL

In this dance the step is $4/3$ throughout. It should be danced something after the fashion of "Morris Off"—evenly and quietly.

HOW D'YE DO

This dance illustrates the method of settling quarrels—by a bout of fisticuffs.

The phrase "How d'ye do, Sir?" is always sung by all the dancers as marked in music B. There is plenty of room for a different sounding of the phrase as expressive of challenge, strife, victory, or defeat.

Opposite pairs advance as shown, shake hands, or square up for the fight according to instructions.

Having joined hands, or squared and paused in the center, the first two pairs return to their places immediately after the pause, making room for the next pair. The last pair (Numbers Three and Four) remain in position, holding hands or squaring up, during the pause in the music, while bars 4 and 5 of **B** are played.

During these bars all the other dancers stand still.



NOTATION

STICK DANCES

BEAN-SETTING

MUSIC	MOVEMENTS	FORMATION
Once to your-self A.	<i>In this dance, the step throughout is 4/2.</i> Partners tap across on last half-bar.	
1st time	Ring. Partners tap across at half-bar in bars 4 and 8.	Column Col. to Ring
B.	Dibbing (see page 17).	Front
1st time A.	Cross-Over. Partners tap across at half-bar in bars 4 and 8, that is, at middle and end of Cross-Over.	"
2nd time B.	Dibbing.	"
3rd time A.	Back-to-Back. Tap as in A 2nd time.	"
3rd time B.	Dibbing. All, as they tap for the last time, j. outward, forming Column, and stand for a moment with sticks crossed. <i>All in.</i>	Front to Col.
<hr/>		
RIGS O' MARLOW		
Once to your-self A.	Tap sticks on last two beats of bar 4. <i>Step 4/2 throughout A music in all repetitions.</i>	Column "
1st time	Down-and-Back twice. Partners tap sticks across on last two beats of bars 4 and 8. On making last tap but one, j. forming Fr. so that final tap is given in Front formation.	Front

MUSIC	MOVEMENTS	FORMATION
B. 1st time	Double-tapping (see page 18).	Front
A. 2nd time	Chain. Tap sticks as in A 1st time.	"
B. 2nd time	Double-tapping, as in B 1st time.	"
A. 3rd time	Cross-Over. Tap sticks as in A 1st time.	"
B. 3rd time	Double-tapping, as in B 1st time.	"
A. 4th time	Back-to-Back. Tap sticks as in A 1st and 2nd time.	"
B. 4th time	Double-tapping as in B 1st and 2nd time. In bar 7 all j. giving Col. formation in which final tap is made. <i>All in.</i>	Column
SHEPHERD'S HEY		
Once to your- self	Ju. last half-bar.	Column
A1.	Down-and-Back, Ju.	"
	Up-and-Back, j forming Fr.	Col. to Fr
B1.	Tapping or Hand-clapping (see page 18).	Front
A2.	Chain.	Column
B2.	Tapping or Hand-clapping.	Front
A1.	Go-and-Come.	"
B1.	Tapping or Hand-clapping.	"
A2.	Back-to-Back.	"
B2.	Tapping or Hand-clapping.	"
A3.	Go-and-Come. j. on last half-bar to Col.	"
A3.		
Repeat (<i>Presto</i>)	Dance at 4/3, quick-step, in position: all Ju. on last half-bar and throw up both hands. <i>All in.</i>	Column

CONSTANT BILLY

MUSIC	MOVEMENTS	FORMATION
Once to your-self.	Partners tap across, last half-bar.	Column
A1.	Down-and-Back, Ju. Up-and-Back, j. forming Front. Partners tap at half-bar in bars 4 and 8.	" Col. to Front
B1.		"
Bars 1 to 4	Tapping (see page 18).	"
Bars 5 to 8	Half-Chain. Tap on half-bar in bar 8.	Column
Bars 9 to 12	Tapping, as in first 4 bars.	Front
Bars 13 to 16	Complete Chain. Tap on last half-bar.	Column
A2.	Chain. Tap at half-bar in bars 4 and 8.	"
B2.		
Bars 1 to 4	Tapping as before.	Front
Bars 5 to 8	Tapping as before.	"
Bars 9 to 16	Cross-Over. Tap at half-bar in bars 12 and 16.	"
A3.		
Bars 1 to 4	Tapping as before.	"
Bars 5 to 8	Tapping as before.	"
B3.		"
Bars 1 to 8	Back-to-Back. Tap as in Chain.	"
Bars 9 to 12	Tapping as before.	Front
Bars 13 to 16	Tapping as before: in bar 16 all j. to Col., and tap across on last half-bar, holding sticks as at the beginning.	" Column
	<i>All in.</i>	

HANDKERCHIEF DANCES

COUNTRY GARDENS

MUSIC	MOVEMENTS	FORMATION
Once to your-self	Ju. last half-bar.	Column
A1.	Down-and-Back, Ju. Up-and-Back, j. forming Fr.	Col. to Front
B1.		
Bars 1 to 4	Hand-striking (see page 18).	Front
Bars 5 to 8	Half-Chain.	Column
Bars 9 to 12	Hand-striking.	Front
Bars 13 to 16	Half-Chain. This completes the Chain.	Column
C1.	Chain.	"
B2.		
Bars 1 to 4	Hand-striking.	Front
Bars 5 to 8	Hand-striking repeated.	"
A2.	Cross-Over.	"
B3.		
Bars 1 to 4	Hand-striking.	"
Bars 5 to 8	Hand-striking repeated.	"
C2.	Back-to-Back.	"
B4.		
Bars 1 to 4	Hand-striking.	"
Bars 5 to 7	Hand-striking repeated.	"
Bar 8	Beat 1, all j. giving Col. formation. Half-bar, all throw up hands and Call.	Column
	<i>All in.</i>	

BLUFF KING HAL

MUSIC	MOVEMENTS	FORMATION
A.		
Bars 1 to 4	Advance slowly, until files are face to face. On half-bar of bar 4, partners nod to one another.	Front
Bars 5 to 8	Retire to original position.	"
B.		
Bars 1 to 4	Mark time.	"
Bars 5 to 8	Advance and nod as before.	"
C.		
Bars 1 to 4	Retire.	"
Bars 5 to 8	Mark time. Files link arms in last bar, and remain linked until told to loose arms.	"
A.		
Bars 1 to 4	Advance as before, nod.	"
Bars 5 to 8	Retire.	"
B.		
Bars 1 to 4	Mark time.	"
Bars 5 to 8	Advance as before, nod.	"
C.		
Bars 1 to 4	Retire.	"
Bars 5 to 8	Loose arms. Files turn very slowly about until they are reversed.	"
A.		
Bars 1 to 4	Retire until partners' backs are all but touching.	Front
Bars 5 to 8	Advance to original positions.	"
B.		
Bars 1 to 4	Mark time.	"
Bars 5 to 8	Retire as before.	"
C.		
Bars 1 to 4	Advance as before.	"
Bars 5 to 8	Mark time. Link arms in last bar, and remain linked until told to loose arms.	"
A. B.	Same movements, arms linked as in preceding A and B . Loose arms at end of B .	"

MUSIC	MOVEMENTS	FORMATION
C.	Files extend into single line. To do this, Numbers One and Two advance, Numbers Four and Six follow Number Two, Numbers Three and Five follow Number One. All are in line, with Numbers One and Two at wings, Numbers Five and Six in center. Distance between dancers to be kept the same as when in file.	Line
A.		
Bars 1 to 4	Mark time.	"
Bars 5 to 8	Advance.	"
B.		
Bars 1 to 4	Retire.	"
Bars 5 to 8	Mark time.	"
C.		
Bars 1 to 4	Advance.	"
Bars 5 to 8	Retire. Link arms in last bar.	"
A. B.	Mark time, advance and retire linked, and mark time, as in preceding A and B. In last bar, loose arms and join hands.	Line.
C.	Form into Ring: Numbers One and Two joining hands in last bar.	Ring
A.		
(8 bars) and B.	Move to right, dancers making complete circle.	"
Bars 1 to 4		
B.		
Bars 5 to 8	Move to left, dancers nearly travelling round and C. circle again.	"
Bars 1 to 4		
C.		
Bars 5 to 8	Numbers Five and Six loose hands. Number Five joins hands with Number One and Number Six with Number Two, forming two Rings, one to each file. Each Ring will form round about the line of position of its numbers when in file.	Two Rings

MUSIC	MOVEMENTS	FORMATION
A. (8 bars) and B. Bars 1 to 4 }	Rings move to right, as single Ring previously, but making double circuit.	Two Rings
B. Bars 5 to 8 } and C. Bars 1 to 4 }	Rings move to left, as single Ring previously, nearly double circuit.	"
C. Bars 5 to 8	Rings break up and reform line of 6 as before.	Two Rings to Line
A. B. C.	Line mark time, advance, retire, etc., as before, link arms in last bar C.	Line
A. B. C.	Line as before, linked. Last 4 bars of C break into files, in original position in Front, but reversed as before.	Line Front
A. B. C.	Files, reversed, mark time, retire, advance, etc., as before. Link arms in last bar of C.	"
A. B. C.	Files, reversed, mark time, retire, advance, etc., as before, arms linked. Loose arms, and turn slowly about in last 4 bars of C forming Front.	"
A. B. C.	Mark time, advance, nod, etc., as before. Link arms in last bar of C.	"
A. B. C.	Mark time, advance, etc., with linked arms, as before. The dance ends quietly on the last 4 bars, mark time, of C.	"
	<i>All in.</i>	

BLUE-EYED STRANGER

MUSIC	MOVEMENTS	FORMATION
Once to your-self.	Ju. last half-bar.	Column
A1.	Down-and-Back, Ju. Up-and-Back, j. forming Fr.	"
B1.		Col. to Fr.
Bars 1 to 16	All dance at 4/3 step in place, swinging hands back and forth together in time. Bars 7 and 8 and 15 and 16 to be danced in 4/2 step.	Front
A2.		
Bars 1 to 8	Chain.	Column
B2.		
Bars 1 to 16	As previously in B1.	Front
A1.		"
Bars 1 to 8	Cross-Over.	
B1.		"
Bars 1 to 16	As previously in B1.	"
A2.	Back-to-Back.	"
B2.		
Bars 1 to 16	As previously in B1. until bar 15. All then draw into Ring, throw up hands on half-bar of bar 16 and Call.	Fr. to Ring Ring

All in.

This dance may be shortened by dancing in place eight bars each time instead of sixteen.

CORNER DANCES

HOW D'YE DO?

MUSIC	MOVEMENTS	FORMATION
Once to your-self.	Ju. last half-bar.	Column
A.		
1st time	Down-an-Back, Ju. Up-an-Back, j forming Fr.	Col. to Front
B.		
1st time	This is the Challenge.	Front
Corners	Numbers One and Six advance and shake hands. (See page 19.)	
Bar 1	Numbers Two and Five the same.	"
Bar 2	Numbers Three and Four the same.	"
Bar 3	Numbers Three and Four pause.	"
Bars 4 and 5		
A.		
2nd time	Chain.	Column
B.		
2nd time	This is the Fight.	Front
Corners	Numbers One and Six advance and square up.	
Bar 1	Numbers Two and Five the same.	"
Bar 2	Numbers Three and Four the same.	"
Bar 3	Numbers Three and Four pause, as before.	"
Bars 4 and 5		
A.		
3rd time	Cross-Over.	"
B.		
3rd time	This is the Reconciliation, and goes precisely as in B 1st time.	"
Corners		
A.		
4th time	Back to Back.	"
B.		
4th time	This is Good Fellowship, and goes precisely as in B 1st and 3rd time.	"
Corners		
A2.	Cross-Over. As usual up to bar 7, when all close into Ring: throw up hands, raise right feet on last half-bar and Call.	Ring
	<i>All in.</i>	

LAUDNUM BUNCHES

MUSIC	MOVEMENTS	FORMATION
Once to your-self.	Ju. last half-bar.	Column
A.	Ju. last half-bar. Down-and-Back, Ju. Up-and-Back, j. forming Fr.	" " Col. to Front
B.		
Corners Bars 1, 2 & 3	Numbers One and Six advance, at 6/3 step, and cross to each others' places.	Front
Bar 4	Numbers One and Six having now changed corners, turn about, inward at 6/3 step: till they face each other.	"
Bars 5 and 6	Numbers One and Six advance, at 6/3 step, to center, until they are face to face: they do not touch or pass.	"
Bars 7 and 8	Numbers One and Six retire, at 6/2 step, back to corners: and Ju. on half-bar of bar 8. They have now changed corners.	"
B.		
Corners 2nd time	Numbers Two and Five change corners pre- cisely as Numbers One and Six in B.	"
B.		
Centers 3rd time	Numbers Three and Four change places pre- cisely as the others. Opposites have now all changed places.	"
A.		
Repeat	Chain.	Column
B.		
Corners Repeat 1st time	Numbers One and Six change corners as before.	Front

MUSIC	MOVEMENTS	FORMATION
B.		
Corners	Numbers Two and Five change corners as before.	Front
Repeat		
2nd time		
B.		
Centers	Numbers Three and Four change places as before.	"
Repeat		
3rd time	Opposites have now all re-changed places.	
A2.	Cross-Over.	"
C.		
Capers	Numbers One and Six advance at 6/3 step to the center, facing each other's corners.	"
1st time		
Bar 1		
Bar 2		
9/8 time: 3 beats	On beat 2, Numbers One and Six, their right shoulders now level, and almost touching, jump heavily on both feet and advance at 6/1 step, High, on beat 3.	"
Bar 3	Numbers One and Six continue advancing 6/1 High.	"
Bar 4	Numbers One and Six reach opposite corners and turn about to right and inward, same step.	"
Bar 5	Numbers One and Six advance, 6/1, High,	"
9/8 time: 3 beats	and come face to face on third beat.	
Bars 6 and 7	Numbers One and Six remain facing, and step at 6/3 step.	"
Bars 8 and 9	Numbers One and Six retire to corners at 6/2 step. Ju. on half-bar of bar 9. Numbers One and Six have now changed corners.	"

MUSIC	MOVEMENTS	FORMATION
C. Capers 2nd time	Numbers Two and Five change corners precisely as Numbers One and Six in C 1st time.	Front
C. Capers 3rd time	Numbers Two and Four change places precisely as the others.	"
A2. Repeat	Back-to-Back.	"
C. Capers Repeat	Movements as in first Capers. Opposites re-change places. But at the beginning of bar 6 of 3rd repeat, all turn inward, at 6/3 step, form Ring in the center, raise the right feet: and on last beat all throw up hands and Call. <i>All in.</i>	" Ring
<hr/>		
TRUNKLES		
Once to your-self.	Ju. last half-bar.	Column
A1.	Down-and-Back, Ju. Up-and-Back, j. forming Fr.	Col. to Fr.
B1. Corners 1st time Bars 1 to 3	Numbers One and Six advance at 4/3 step, beginning with left foot, so that they are face to face at the end of bar 3.	Front
Bar 4	At beginning, Numbers One and Six stamp right feet. Numbers One and Six raise and swing right feet and on half-bar, strike them together, sidelong, then step quickly backward to places.	"
B1. Corners 2nd time	Numbers Two and Five do precisely as Numbers One and Six in B1 1st time.	"

MUSIC

MOVEMENTS

FORMATION

B1.		
Centers	Numbers Three and Four do precisely as Numbers One and Six in B1 1st time.	Front
3rd time		
C1.		
Capers	Numbers One and Six advance at 4/3 step, pass in center, right shoulders touching, and get to each other's places.	"
1st time		
Bars 1 and 2		
Bar 3	Numbers One and Six turn about, inward and to the right, at 4/3 step.	"
Bar 4	Numbers One and Six advance at 4/3 step until they come face to face, but do not touch or pass.	"
Bar 5	Numbers One and Six retire, at 4/2 step, to opposite corners.	"
Bar 6	Beginning, Numbers One and Six reach opposite corners. Half-bar, Numbers One and Six Ju. Numbers One and Six have now changed corners.	"
C1.		
Capers	Numbers Two and Five change corners, as Numbers One and Six in C 1st time.	"
2nd time		
C1.		
Capers	Numbers Three and Four change places as Numbers One and Six in C 1st time.	"
3rd time		
A1.		
Repeat	Chain.	Column
B1.		
Repeat	As before, but start with right foot so that, in bar 4, they stamp and strike together the left feet.	Front
3 times		
C1.		
Repeat	As before, all change places again, return- ing to original places.	"
3 times		
A2.		
B2.	Cross-Over.	"
3 times	As in B1 . Pairs start with left feet, and stamp and strike right feet in bar 4.	"

MUSIC	MOVEMENTS	FORMATION
C2.		
Capers 3 times Slower except in last two bars, played in original time.	As in C1 , except that pairs, in changing places, step higher to the slower music, also in the last 2 bars of normal time. The High Step is to be reserved for the Slow Capers in C3 , and repeat.	Front
A2.		
Repeat	Back-to-Back.	"
B2.		
Repeat 3 times	As in B1 , repeat, pairs start with right feet so that, in bar 4, they stamp and strike the left feet.	"
C2.		
Repeat 3 times Capers Slower	As in C2 , pairs re-change.	"
A3.	Cross-Over.	"
B3.		
3 times	As in B1 and B2 . Pairs start with left feet, and stamp and strike right feet.	"
C3.		
Capers 3 times Bars 1, 2, 3, 4, in each repetition (very slow)	As in C1 , pairs change places. In these the step is 4/1 and High.	"
Bars 5 and 6 in each repetition (<i>presto</i>)	In these the pairs retire, after meeting in center, at 4/2 step, lifting the feet high. The greater the contrast between these two quick bars and the preceding slow ones, the better the effect.	"
A3.		
Repeat	Back-to-Back.	"

MUSIC	MOVEMENTS	FORMATION
B3. Repeat 3 times	As in B1 and B2 , repeat, pairs start with right feet, and stamp and strike left feet in bar 4.	Front
C3. Capers Very slow Repeat 3 times	As in C3 , pairs re-change to original places. At the beginning of bar 5, in final repetition of the music, all draw together into Ring, throw hands above heads and Call. <i>All in.</i>	" Fr. to Ring Ring

MORRIS OFF

This, as the name denotes, is the tune to which the dancers step as they leave the scene.

Its execution is very simple, and there is no limit to the number of times the music may be played. The leader may dance back and forth in a serpentine track, round and round, till finally they wind from the scene.

The step is 4/3 throughout, but with a difference. It is more of a plod, with less stamping and much less lifting of the feet.

After "Once to Yourself," the side marks time for 5 bars, and makes a complete right turn in bars 7 and 8.

Then the leader, with Numbers Three and Five behind him, starts forward, Numbers Two, Four and Six marking time.

As Number Five draws level with Number Two, he falls in behind, and Numbers Four and Six in order after him.

In every repetition of bars 7 and 8, all make a complete right turn, waving scarfs in circles above the heads four times.



